Washington Park Arboretum

BULLETIN

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Washington Park Arboretum

The Arboretum is a 230-acre dynamic garden of trees and shrubs, displaying internationally renowned collections of oaks, conifers, camellias, Japanese and other maples, hollies and a profusion of woody plants from the Pacific Northwest and around the world. Aesthetic enjoyment gracefully co-exists with science in this spectacular urban green space on the shores of Lake Washington. Visitors come to learn, explore, relax or reflect in Seattle's largest public garden.

The Washington Park Arboretum is managed cooperatively by the University of Washington Botanic Gardens and Seattle Parks and Recreation; the Arboretum Foundation is its major support organization.

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2300 Arboretum Drive East, Seattle, WA 98112
206-325-4510 voice / 206-325-8893 fax
info@arboretumfoundation.org
www.arboretumfoundation.org
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ABOVE: Chilean fire tree (*Embothrium coccineum*) blooming in the Seattle garden of Van Bobbitt. Learn about the tree and the specimens in the Arboretum on page 7. (Photo by John A. Wott)

ON THE COVER: Houpu magnolia (*Magnolia officinalis* var. *biloba*) blooming near the Hybrid Rhododendron Garden in the Arboretum in early May. See page 12 to learn more about this unusual tree. (Photo by Niall Dunne)

Growth and Renewal

Springtime in the Arboretum always brings with it a renewed sense of energy and activity. To the delights of the Witt Winter Garden are added the long-lasting blooms of the camellia collections, the fairyland of cherries on Azalea Way, the magnificent magnolias, and the accents of the early rhodies. Despite this year's torrents of rain, we can see and feel the place reawakening.

But, even more so than usual, there is so much going on. We have just had a fabulous Opening Night Party, the most successful fundraising event in our history! Our thanks to Ann Pigott Wyckoff and her family, and to all who made it such a wonderful evening. And, our Hoh Rain Forest display garden, designed by Bob Lilly and Phil Wood, featured an amazing nurse log, skunk cabbages, moss, and very realistic, dripping rain. It won four awards at the Northwest Flower & Garden Show, including a Gold Medal. I hope that you got a chance to see it!

After years of planning and construction, the Sound Transit ULink Extension has opened, making the Arboretum accessible by a relatively easy one-mile walk from the light rail station beside Husky Stadium. And, the first major segment of the expanded SR 520 across our northern shoreline will open in April. We will also see the beginning of two years of construction on the new Arboretum Loop Trail, which will add over a mile of new walking and biking trails to previously inaccessible parts of the Arboretum. Please be aware that some parking lots and some parts of the Arboretum will be closed off for construction staging and work. We will keep you updated about the project via our e-news bulletins. (Sign up on our website, arboretumfoundation.org, to receive those.)

And, change has come in the management and support of our much-loved Japanese Garden, which you can read more about in my article on page 21. In early March, we participated in the First Viewing and Shinto Blessing event to open the Garden. The rain stopped, the clouds parted, and an eagle soared overhead as the Garden was purified. It was an auspicious sign of things to come.

Finally, we will be holding our usual Early Bloomers Plant Sale here this year, on April 9, but not the big plant sale at Magnuson Park. Instead, we will have a new, summer garden party on July 14. This year, our theme is "Provence in the Park," and we will celebrate French food and music. Mark your July calendar, and be sure to join us! It promises to be a magical evening.

Cheers,

Paige Miller

Paige Miller,
Executive Director,
Arboretum Foundation

LEFT: *Magnolia* x *soulangiana* blooming in the Magnolia Collection in April.

Skinny Plants

Narrow-Form Trees and Shrubs for the Home Garden

Text and Photos by Walt Bubelis

Some plants are just born to be narrow. Take *Picea omorika**, the Serbian spruce. Many of us saw this conifer for the first time—probably without knowing it—while viewing the 1984 Winter Olympics in Sarajevo: The steep slopes at the games were covered with it. The tree has become popular among local gardeners because of its slender silhouette, graceful branches and bicolor needles. Generally, it grows between 40 and 60 feet tall in cultivation and up to 15 feet wide; however, mature trees can be very narrow indeed, such as the 60-foot one in the photo above, which measures just nine feet wide at the base.

Our native silver fir (*Abies amabilis**) and sub-alpine fir (*Abies lasiocarpa**) are two other conifers with slender outlines. A narrow, conical form is a common adaptation among trees in harsh, snowy environments: It's a defensive measure that allows them to shed heavy snow buildup and minimize breakage of limbs. Houses in alpine regions, such as Switzerland and the Bavarian Alps, demonstrate this same principle with their steeply angled rooflines.

ABOVE LEFT: *Picea omorika* , the Serbian spruce. **ABOVE RIGHT:** *Calocedrus decurrens*, the incense cedar.

Naturally narrow plants tend to have branches that are either very short (as in *Calocedrus decurrens**, the incense cedar) or—as is more common—grow at acute, upward angles. The first type of plant continues to widen with age but maintains the same overall shape. The second type, such as seen in *Juniperus chinensis* 'Keteleerii', needs to have strong wood in order to maintain the narrow branch angles or else it can become susceptible to damage from snow and ice. Over time, this second type often loses its narrow form, becoming more vase-shaped. Selective pruning early in the plant's life can help rectify this tendency.

Hedging Your Bets

Plants with narrow shapes have typically been used to demarcate properties or smaller rooms within gardens. The line of demarcation can vary from an individual plant to a mixed border or hedge. And gardeners can choose from a variety of different-sized plants, depending on the context: from the towering Lombardy poplar (*Populus nigra* 'Italica')– named for its popularity in northern Italy, where it was discovered—to much smaller plants, such as the Japanese holly cultivar *Ilex crenata* 'Fastigiata' and the narrow form of English boxwood, *Buxus sempervirens* 'Graham Blandy'.

Of course, narrow plants also lend themselves well to being used as hedges. Examples include the ubiquitous arborvitae, *Thuja occidentalis* 'Fastigiata', usually called 'Pyramidalis' in the trade, and its offspring 'Smaragd', commonly called the emerald or emerald-green arborvitae. *Juniperus scopulorum* 'Skyrocket' is another popular example.

Hedges too often are posited in a negative light, but they perform important roles, screening homes for wind protection and privacy. They can also serve admirably as backdrops for interesting plants or garden art. A technique often seen in larger European gardens is the use of two long, angled rows of hedge material leading the eye to a focal point, typically a sculpture. You can find an excellent local example of this at Juntunen Farm and Gardens in Mount Vernon, Washington.

ABOVE LEFT: Crimson Spire™ oak. **ABOVE CENTER:** The red maple, *Acer rubrum* 'Sentry'.
ABOVE RIGHT: The short and narrow coast redwood cultivar *Sequoia sempervirens* 'Mt. Loma Prieta Spike'.

Plants for Accents, Tight Spaces, and More

Given some elbow room, some narrow plants commonly used for hedging can take on a very different role. When planted as a solitary specimen, a hedge plant may start branching out and take on a singular form, resulting in a garden focal point. Examples of plants with this tendency include *Euonymus japonicus* 'Greenspire' and *Thuja occcidentalis* 'Holmstrup'.

Gardeners nervous about planting a solitary narrow plant can surround it with lower-growing companions. Over time then, the taller element will take a leading role. The lower plantings may even help emphasize the unique shape of the skinny plant, allowing the former "ugly duckling" to take flight. Picture, if you will, *Berberis thunbergii* 'Helmond Pillar' or *Ilex crenata* 'Sky Pencil' with a bed of *Symphytum grandiflorum* at its feet, and with *Chionodoxa luciliae* poking through.

Gardens can also benefit from using a solitary narrow plant as a structure for a flowering vine, assuming the sizes of two plants are compatible. A pop of color and/or contrasting texture from the vine can enliven many a garden.

In smaller garden spaces, dwarf narrow plants can fulfil a variety of roles, from foundation plantings to focal points to blocking an undesirable view. The tightly columnar *Juniperus communis* 'Compressa', for example, has long been used in rock gardens to give some height amongst a multitude of low mounds or spreading plants. For outdoor miniature railroad enthusiasts, this plant is useful for creating the illusion of forested mountain slopes.

Narrow trees can also work well for businesses that don't want to obscure their signs with a globe- or vase-shaped tree but still want to give the appearance of an established place of business.

Some of Walt's Favorites

Striking as a street tree—or avenue of trees—is *Fagus sylvatica* 'Dawyck'*, a tightly columnar selection of the European beech. It grows between 40 and 60 feet tall, so don't plant it under a power line. The width of the tree at maturity rarely exceeds nine feet. Its oval-shaped, glossy, dark-green leaves turn orange-brown in fall. Flowers and fruit are

ABOVE LEFT: The common boxwood cultivar *Buxus sempervirens* 'Graham Blandy'. **ABOVE CENTER:** The narrow European aspen, *Populus tremula* 'Fastigiata'. **ABOVE RIGHT:** *Ginkgo biloba* 'Princeton Sentry'.

inconspicuous, but the smooth grey bark adds another element of beauty. A tough plant with strong wood, 'Dawyck' can stand up nicely to full sun and twirling winds.

More striking flowers and foliage can be found on the narrow tulip tree, *Liriodendron tulipifera* 'Fastigiata'*. This selection grows fairly fast, reaching 50 feet tall by 15 feet wide at maturity. In outline, both its leaves and flowers are shaped like tulips. The large, orange-splashed, light-yellow blossoms appear in June, nestled among the foliage. The leaves provide decent yellow coloration in the fall. The Miller Botanical Garden includes the narrow tulip tree among its Great Plant Picks (www.greatplantpicks.org), saying it "makes a stately vertical accent in the garden."

Of less stature, but wonderfully floriferous, is *Prunus* 'Amanagawa', a narrow flowering cherry with upright branches. Its show of double, light-pink flowers appears late in the cherry parade, typically May in the Puget Sound region. The tree keeps its columnar form for some time, staying between 10 and 12 feet high. Older trees grow to twice those heights and up to 12 feet wide. At this stage, the branches start splaying outward to form a large, vase-shaped specimen.

Another Great Plant Pick is the Irish yew (*Taxus baccata* 'Fastigiata'), which—like the pyramidal arborvitae—is most commonly seen as a hedge. Dark, lustrous green, with a naturally upright form, this evergreen conifer grows slowly up to 20 feet tall and seven feet wide after 25 or more years. It can be a bit pricey as a hedge, so luckily single specimens are eye-catching in and of themselves. It needs well-drained soil and can thrive in both sun and shade. For a slight variation, try *Taxus baccata* 'Standishii', which boasts gold-striped needles; my plant, after 20 years, is just eight feet tall by two feet wide.

For those wanting something not as stiff as these conifers, consider *Sequoia sempervirens* 'Mt. Loma Prieta Spike', a very narrow and short selection of the coast redwood. Its graceful pendulous branches give it a unique appearance. In 10 years, expect it to reach 15 feet tall and about five feet wide.

Another deciduous columnar tree to consider is the Crimson Spire™ Oak, a strong-branched hybrid of the English oak (*Quercus robur*) and the white oak (*Q. alba* 'Crimschmidt'). Within 20 years, it will grow up to 45 feet high by 15 feet wide. Adaptable to a range of growing conditions, it produces a dense screen of dark-green foliage that turns rusty to light red in the fall.

Gorgeous in their yellow fall color are a number of narrow forms of ginkgo such as *Ginkgo biloba* 'Princeton Sentry'. It's a grafted male form, so you won't ever have to contend with the gingko's famously odoriferous fruits. Ultimately, the tree can reach 60 feet tall with a 10-foot spread.

Narrow forms of the red maple, such as *Acer rubrum* 'Bowhall', 'Columnare' and 'Sentry' give you color at both ends of their growing season. Tiny clusters of red flowers appear before the leaves emerge and brighten up many a grey, late-winter day. Come fall, the tones of red foliage are just breathtaking.

Showing up as a street tree in North America is the European aspen or quaking aspen, *Populus tremula* (not to be confused with our native quaking aspen, *Populus tremuloides*). A narrow form, *Populus tremula* 'Fastigiata' is quite fast growing for those needing rapid screening. Not as colorful, but much used for its tight formal appearance, is the narrow form of European hornbeam, *Carpinus betulus* 'Fastigiata'. ('Fastigiata' is Latin for "fastigiate," a botanical term for a plant with upward-pointing branches.)

All in all, you have a multitude of choices for narrow plants these days. Besides researching them on the web, don't forget the Miller Library at the Center for Urban Horticulture for additional inspiration!

Walt Bubelis is a Professor Emeritus in the Horticulture Department at Edmonds Community College. He is also a member of the "Bulletin" Editorial Board.

*** Plants that can be seen in the collection at Washington Park Arboretum.**

CRIMSON SCARLET

Chilean Fire Trees *in the* Arboretum *and* Beyond

By John A. Wott

My interest in the Chilean fire tree or Chilean fire bush, *Embothrium coccineum*, intensified in 2004, during a chance conversation with Van Bobbitt, retired horticulture instructor at South Seattle College and former UW Botanic Gardens employee. He told me about a very floriferous specimen growing in his front garden. A short time later, I drove by to see it in full flower, and (WOW!) it was fabulous. At the time, plans were being drawn up for the Chilean entry garden and forest in the Pacific Connections Garden, and I knew the fire tree was to be included. I made it my special quest to ensure that we made a home for some offspring from Van's tree—subsequently nicknamed the "Bobbitt Tree"—in the Arboretum.

Native throughout the temperate forests of Chile—at many altitudes, as well as in parts of Argentina—*Embothrium coccineum* is a bit of a botanical chameleon. Though usually evergreen, it is occasionally deciduous, and these latter forms

ABOVE: The Chilean fire tree is prized for its stunning late spring flowers and handsome foliage. (Photo by Niall Dunne)

are reputedly hardier. It also varies in habit across its native range, from a diminutive shrub to a small slender tree—but it has been known to grow up to 60 feet in cultivation. The handsome, narrow, shiny green leaves can grow between four and seven inches long. Chilean fire tree has a tendency to sucker (produce growth from the roots), and so is often found naturally in clonal thickets.

In full bloom, the plant is a showstopper. Its long, tubular, crimson-scarlet to orange-scarlet flowers appear on racemes (a type of unbranched flower cluster) in mid-to-late May. There's variability in how far apart the racemes are spaced. In his "Trees and Shrubs Hardy in the British Isles," W.J. Bean writes about a special Award of Merit that was given to a specimen named 'Norquinco form' in 1947 because the racemes were set so close together on the branch that "it looks as if the tree had donned a number of scarlet 'plus fours'." Immediately to me, it seemed obvious that the Bobbitt Tree more closely fit this description.

Embothrium in the Arboretum

In 2004, just one sizeable specimen of Chilean fire tree was growing in the Arboretum. It was obtained from a Mr. David Lofgren of Seattle, in 1981, and planted close to Arboretum Drive, right above the current New Zealand Garden. It represents the third attempt at trying to grow

LEFT: The Arboretum's oldest specimen dates back to the early 1980s and can be found beside Arboretum Drive, just above the New Zealand Forest. (Photo by John Wott)

ABOVE: UW Botanic Gardens' Fred Hoyt, Van Bobbitt and I visiting one of the Bobbitt tree offspring in the Gateway to Chile at the Arboretum in 2013. (Photo by David Zuckerman)

the tree out in the Arboretum, and it still stands today, usually producing a stunning flower display in late spring.

Embothrium has a reputation of being a somewhat finicky tree to establish. It requires a relatively sunny spot with good drainage, neutral to acidic soil, and cold-wind protection. During the 1980s, Washington Park Arboretum obtained wild-collected seeds from a variety of sources (Sarah Reichard, Jan Pirzio-Biroli, Dan Hinkley, RHS Wisley and the Arnold Arboretum), and these often produced seedling trees. But, sadly, they all eventually died. Cultural references all state that the tree can be hurt in severe winters, and it appears that many have been winter-killed here. Even after several successive years of new growth, younger trees can succumb.

But we have been persistent and have planted many more specimens in the Arboretum. Today, as I write this, there are at least a half dozen Chilean fire trees growing here, some of them descendants of the "Bobbitt Tree." Though the Arboretum strives to add only known-provenance materials into the collection, Van's tree was far too special not to include.

Embothrium coccinium is usually only propagated by seed. Cuttings and grafts are almost always total failures. But as mentioned, the tree is known for producing a number of root suckers, from which rooted layers can be dug. Luckily the Bobbitt Tree had a great suckering habit.

In the fall of 2011, the UW Botanic Gardens crew, headed by David Zuckerman, carefully tree-spaded six root suckers from Van's garden and planted them in both the Pacific Connections

Chilean entry garden (which opened in 2008) and the Gateway to Chile (which opened in 2010). Since then, we have watched four of them begin to establish and two of them die. Two of the four survivors are good-sized specimens. Each May, starting in 2013, I take a personal *Embothrium* tour with UWBG staff to check on the trees' progress; we will hold our fourth tour this year.

As for the Arboretum's other attempts at increasing the Chilean fire tree collection in Pacific Connections: So far, we've received plants from three different sources. Dan Hinkley provided seedlings from wild-collected specimens in 2006; the Arboretum Foundation donated specimens (sourced from Wells Medina Nursery) from its Pacific Connections-themed display at the 2008 Northwest Flower & Garden Show; and Cistus Nursery in Suavie Island, Oregon, provided specimens in 2010 as part of the main planting of the Gateway to Chile.

Sadly, it seems only one of these plants has survived—a Cistus Nursery specimen growing in the Gateway to Chile. But we will continue our efforts to establish a sizable collection here.

Embothrium Around the City

In his "Trees of Seattle" (2nd edition, 2006), Arthur Lee Jacobson wrote that the Chilean fire tree is uncommon here. He listed just 14 locations, including that of the Bobbitt Tree, which he estimated to be 29 feet tall. According to Arthur, the W. B. Clarke Nursery, in San Jose, California—a well-known West Coast nursery—first offered the species in 1946. Carl English, at the Chittenden Locks garden, in Ballard, had specimens by 1948, which in turn gave rise to other plants around the city.

Brianne Zorn, former executive director at the Kruckeberg Botanic Garden (KBG), wrote that "we have three specimens of *Embothrium coccineum* in our garden. The main individual was grown from seed and planted by the house. According to Art Kruckeberg's recollection, he received it from Carl English. Several of the plants at KBG were from Carl English. This main tree is over 50 years old. It has a pretty thick trunk and extends beyond the second floor of the house. The docents always say that when the Chilean fire tree is in full bloom, it looks like the

Origins of the "Bobbitt Tree"

The Chilean fire tree in Van Bobbit's garden—that gave birth to four trees now growing at the Arboretum—has, itself, a connection to the Arboretum. It was a wedding present to Van and his bride, Sharon Wilson, in 1988, from none other than Scot Medbury—then a graduate student in the UW horticulture program. (Now director at Brooklyn Botanic Garden, Scot wrote his Masters thesis on the Olmsted design of the Arboretum and lived for a time in the Stone Cottage.) He believes he purchased this special plant from Greer Gardens in Portland in 1987.

In the winter of 1989, the tree's single stem suffered freeze damage. With the top broken, it developed a multi-stemmed habit and more shrubby appearance. Most other mature specimens that are found in the city are much taller and more slender.

The late George Pinyuh speculated that the Bobbitt Tree might be the *E. coccineum* ssp. *lanceolatum* 'Norqinco Valley' listed on the Greer Gardens' website (greergardens.com). The site describes the plant as "a cultivar with especially abundant and vivid orange-scarlet flowers from the Norqinco Valley of Argentina and Chile." Interestingly, Van has observed that his tree "rarely attracts hummingbirds browsing the flowers, although most references say that hummingbirds love the Chilean fire tree when in flower."

house is on fire! According to our database, there are two other specimens, one in the meadow growing next to a *Paulownia tomentosa*. Both trees are smaller but provide a good vantage point to see the interesting flowers."

During research for this article, one of my best adventures was when I drove Arthur—who knows every important tree in Seattle personally, or at least seems to—to a home garden near Carkeek Park to see the tallest *Embothrium* in Seattle. Worried that the new owners of the residence might have removed it (that was the rumor!), we were delighted to find it alive and well. It was planted in 1953, and likely died to the ground more than once, but is now—with two trunks—56 feet tall, according to Arthur's accurate measuring device. To celebrate our success, we then stopped at the U-Village Ram and toasted with a dark brew.

The late George Pinyuh (a WSU extension specialist) had a very tall specimen growing beside his deck at his home in Kent, Washington. This tree was a prolific seed producer, and seedlings have appeared in the Pinyuh garden by the multitudes. Over the years, George happily gave young plants to all his visiting friends. In anticipation of the garden's eventual sale, Walt Bubelis (see page 3) has been able to pot up seedlings, which we hope can eventually be added to the Arboretum Chilean collection. (The plants are currently growing at Edmonds Community College Greenhouses, under Walt's supervision.) George's tree has suffered wind damage and splitting over the years, and last year we feared the tree was dying. But no further decline has taken place, and—perhaps a happy omen—a mother mouse had decided to take up residence in the hollow trunk.

As one drives around Seattle in May, one can occasionally see a spike of red, the sure sign that a knowledgeable gardener once or still does live there. Often the trees are tucked in among others. In my neighborhood, there is a magnificent young specimen strutting its brilliance at 3100 N.E. 65th Street. There are also two street trees struggling for light at 5007 39th Avenue N.E. If you've been lucky enough to garner a tour of the famed Ciscoe Morris garden, you'll know about the lovely specimen that looms in his back yard.

Eric Nelson—a former manager of the Graham Visitors Center—now eagerly watches a growing specimen purchased in a four-inch pot from the Pat Calvert Greenhouse in 1986. When he first planted his tree at his home (4421 2nd Avenue N.W.), he kept a discouraging cloud of chicken wire over it for safety. Finally, after 12 years, he found emerging flower buds. The next day, invitations were issued for an *Embothrium* party complete with beet salad, Negronis and red-velvet cake.

In spring 2014, Arthur also sent me to the garden of Ron Brightman in Edmonds, where a specimen he calls *E. coccineum* var. *longifolium* 'Inca Flame' resides. He told me it blooms in April before most others in Seattle. In spring 2015, Ron said it had the most brilliant flower show ever. Perhaps it wanted special mention in this article!

Who knows where my quest to secure more and special Chilean fire trees for the Arboretum will take me next? Nelson Henderson once said, "The true meaning of life is to plant trees under whose shade you do not expect to sit." My hope is that future generations driving down Lake Washington Boulevard will be dazzled by a wall of fire tree flowers and will then want to slow down, park their cars, and get out to enjoy our wonderful Arboretum.

John Wott is the director emeritus of Washington Park Arboretum and a member of the "Bulletin" Editorial Board.

Hidden Treasures of the Arboretum

Houpu Magnolia
Magnolia officinalis var. *biloba*

By Daniel Mount

The Arboretum's magnolia collection is a great joy to visitors each spring. About 250 specimens—the third-largest collection in the country—grace the park with their primordial beauty. Many of these are cultivars, but there is also a nice representation of species: Twenty-six of the 120 magnolia species in the genus worldwide grow here.

Magnolias, considered to be among the first flowering plants, can be found growing in the wild throughout the Americas and Southeast Asia, where the highest concentration of species occurs. This rather scattered distribution is due to the age of the genus, about 100 million years, and the fact it has survived many geological changes and upheavals. As for the plants themselves, they have changed little in their long tenure on Earth.

Among the many showy-flowered species, cultivars and hybrid magnolias in the Arboretum, one is notable for the uniqueness of its foliage: *Magnolia officinalis*, commonly known as the Houpu or spice magnolia. A deciduous tree native to China, *M. officinalis* grows from 20 to 50 feet tall and is found at elevations of 300 to 1500 meters

LEFT: *Magnolia officinalis* var. *biloba* blooming near the Hybrid Rhododendron Garden in early May. It's prized for it beautiful flowers and large, notched leaves. (Photo by Niall Dunne)

in its home range. Its flowers are typical of the genus: large, loose-petaled and fragrant. They bloom in May and June after the leaves expand. The large leaves—up to 20 inches long by some accounts—have a bicolor appearance: pale green on the upper surface and finely downy beneath, giving a silvery effect.

The plant has been part of Chinese pharmacopoeia since the first century AD and is still widely cultivated for that purpose. Primarily used to treat digestive disorders, the tree's bark is peeled, dried and made into a tea. Modern researchers have found that the two active compounds in the bark, honokiol and magnolol, have antioxidant, anti-inflammatory and anti-microbial effects, and may even shrink tumors.

Two varieties of the plant are known: *M. officinalis* var. *officinalis* and *biloba*. They differ mainly in their leaf shape: The former has a rounded leaf tip, while the latter has a deep notch on the tips of its leaves. Magnolia expert G.H. Johnstone observed that many *M. officinalis* var. *officinalis* leaves show apical notches, but in the variety *biloba* the notching appears on nearly every leaf.

We have two specimens of *M. officinalis* var. *biloba* in the Arboretum. The oldest can be found at the south end of the Magnolia Collection, just west of the parking lot on the west side of Arboretum Drive. It came to us as seed in January 1960 from a tree growing in Windsor Great Park, in England. The seed was planted the same year, and one grew to a 13-foot sapling in the nursery before being planted in the Magnolia Collection in March of 1980. It is now about 40 feet tall and vigorous.

A year later, the Arboretum received wild-collected *biloba* seed from the Shanghai Botanical Garden. One sapling of this batch of seed was planted in the Arboretum in March of 1990, when it was five-and-a-half feet tall. It is not difficult to find, growing along Azalea Way, right behind the sign at the entrance to the Rhododendron Hybrid Garden. It is a healthy and full tree of 25 feet, covered with flowers each spring.

If you'd like to do a leaf comparison with the straight species, *M. officinalis* var. *officinalis*, we have five specimens growing in Arboretum—including three young trees gifted in 2009 by Dan Hinkley (two of which are planted near the China entry garden at Pacific Connections). Two lovely, mature, 40-foot specimens can be found near the path, just as you walk from the north part of the Magnolia Collection down into Loderi Valley.

Daniel Mount is an estate gardener, garden writer and member of the "Bulletin" Editorial Board. He lives on a small farm in the Snoqualmie Valley. Read more of his reflections on plants and gardening at www.mountgardens.com.

Reluctant City—
A Brief Account of Environmental Design in Seattle
Part 1: Completing Nature's Outline

By Betsy Anderson

When asked to deliver a talk on the history of landscape design in the Pacific Northwest, I was surprised to find myself fumbling a bit with the subject matter. Certainly our region is host to an abundance of notable—even notorious—designed landscapes, whether gardens, parks or city streets. Within Seattle and its vicinity, sites as varied as the Bloedel Reserve, Gas Works Park, Kubota Gardens, the Space Needle, our well-loved arboretum, and the Fremont Troll spring to mind; and casting the geographical net more widely returns only a longer, more disjointed list. Yet I was charged with developing a tidy 45-minute lecture, one that described the historical underpinnings of design in the region and how they have influenced contemporary work. A laundry list of wildly diverse projects couldn't get me there, and thus I narrowed the field of focus to my immediate surroundings: the city of Seattle.

It's hard not to notice the frantic dismantling and rebuilding of the city lately, with changes so dramatic and wholesale they rival the early 20th-century regrades that reshaped some of the same neighborhoods. Wistfully, I took stock of the new environment materializing around me and wondered what aspects of it could be

ABOVE: Bird's-eye view of the city of Seattle, 1878. Library of Congress.

OPPOSITE INSET: The installation of the Cedar River pipeline brought water to Seattle and expressed the era's predilection for engineering. Cedar River Pipeline No. 1 under construction, 1900. Seattle Municipal Archives, 7305.

OPPOSITE BOTTOM: Cutting the Lake Washington Canal, 1913. Seattle Municipal Archives, 6496.

considered distinctly Northwestern. In other words, did any recent projects in Seattle embrace its singular *genius loci*, or spirit of place? And what connections could be drawn between early design gestures and these current transformations?

A City in Spite of Itself

Rather than simplifying my task, these questions only inspired more. However, two points emerged from the muck with startling clarity. The first is that it is pointless to discuss the history of landscape design in Seattle without addressing engineering, architecture and urban planning: The early builders of our urban environment made little distinction between these allied disciplines, and all of these practices continue to shape our aesthetic experience of the city's landscapes.

The second is that when we think of the city of Seattle, we tend not to think of the city—its design, its built environment—at all. Instead we visualize Seattle's natural setting of water, mountains, and dense evergreen forests and how easy it is to escape the city to get to them. Of course I am not the first person to note this paradox. Most of us probably have, and the idea has also been put forth with witty authority by writers, travelers and critical observers—such as Jonathan Raban, who once accounted for Seattle's urban design in this way:

> *The truth is that Seattle's intense proximity to nature makes it an unsatisfactory city. Real cities supplant nature . . . they tend to flourish best on flat, or flattish, land that denies the citizen the chance to compare a cathedral with a living forest, or a skyscraper with a 15,000-foot mountain—comparisons that are always likely to work to the city's disadvantage. . .*

In this 2004 "Seattle Times" op-ed, "Deference to nature keeps Seattle from becoming world-class city," Raban goes on to observe that cities favored by spectacular geography, such as

Seattle, "don't bother to work as hard on their appearance as places less favored by nature, like the muddy ford where London got its start, or the salt swamp from which Venice triumphantly arose." And he adds that:

> *So far as architecture and town planning are concerned, Seattle has bothered even less than most. What's crucially wrong with Seattle is that it has no real consciousness of its own urbanity. It has earned for itself a strange place in urban history, as the first big city to which people have flocked in order to be closer to nature.* [1]

These qualities could be seen to pose an inherent challenge to any study of the history of design in Seattle: How do we discuss urban design in a place that will not accept that it is urban? How has this persistent perspective influenced our seminal works of landscape design and architecture? How many of those works could truly be considered unique to the Northwest, reflecting a distinctive regional idiom?

Arguably not many, as the notion of urban landscape design that exists in other American cities, and that is imagined by most landscape architects, does not translate well to Seattle's atmosphere of urban . . . denial. This has left us with a number of built projects that simply are not genuine because they respond to an idea of the city that does not exist here. Yet some efforts have been successful, and this three-part overview will attempt to illustrate why—by teasing out what I believe is a place-based approach to design, one that has been shaped by our identity as a reluctant city.

Along with the usual caveats that accompany short pieces of writing on vast subjects, it is important to note that this brief analysis of urbanism[2] begins during Seattle's first significant population explosion in the 1880s. This is not intended to ignore the fact that Seattle has been the homeland of many people—in particular the Duwamish, the Lake People and the Shilsholes—for millennia. Interested readers should refer to Coll Thrush's excellent 2007 history, "Native Seattle," for an explanation of the fundamental influence of Seattle's native inhabitants on its urban fabric.

Cut and Fill: The Engineer vs. the Landscape Architect

Perched on the edge of "nature," Seattle was marked by early designers intent on moving to and through the city's dramatic environmental setting in as straight a line as possible. This movement was typically motivated by resource extraction, especially of lumber—and later, water and power—and was propelled by money or the promise of money. Seattle's "designers" have been an eclectic lot: Like it or not, the aesthetic

OPPOSITE: Denny Hill regrade, October 1909. Seattle Municipal Archives, 78094.

BELOW: Lake Washington Boulevard, 1913. The 1916 lowering of the lake would expose additional shoreline. Seattle Municipal Archives, 29545.

scaffold of this city was established by lumbermen, railroad magnates, entrepreneurs and, particularly, engineers—with only a sprinkling of landscape architects for good measure. [3]

This was a largely pragmatic group that endeavored to respond efficiently to a punishing landscape of intractable glacier-formed ridges and bodies of water, as well as impenetrable forests. The result was a series of breathtaking examples of Progressive Era-engineering, including the Denny Regrade, the Lake Washington Ship Canal and the Ballard Locks.

These were gestures marked by pure utility, and they were largely inspired by the vision of one man: civil engineer R.H. Thomson. Thomson (first hired as the city surveyor) arrived in Seattle in 1881, and during his 50-year career—20 years of which were spent as city engineer—he would convince city leaders and constituents that a god-like reworking of Seattle's topography was the only way to alleviate moral and social inequities and stimulate a lackluster economy.[4] The regrades—actually 60 distinct projects—began in 1898 and lasted nearly 20 years, during which time an estimated 50 million cubic yards of land were sluiced into the tidelands along the waterfront, using hydraulic techniques that Thomson had first seen applied in the California gold mines. Notable removals included the 250-foot Denny Hill and most of Jackson Hill (between First and Beacon hills).

In addition to these superhuman earthworks, Thomson also spearheaded the reconfiguration of the hydrology of an entire watershed: The Lake Washington Ship Canal, which opened in 1916, permanently connected lakes Washington and Union to salty Puget Sound. This shipping corridor had been frequently imagined—and even attempted—over the decades. Its realization lowered the level of Lake Washington by nearly nine feet, marooning the Black River at the south end of the lake and otherwise creating dry land where none had previously existed. During this same period, the Duwamish River was straightened and armored, and the Cedar River re-routed to empty into Lake Washington.

Throughout these ambitious projects, the prevailing rhetoric consistently framed these engineering feats as human actions on behalf of nature: These were interventions intended to improve nature. Welford Beaton's 1914 tome, "The City That Made Itself," charged Seattleites to complete "the work which Nature had left undone" so that commerce could "pour unhampered [into] its natural channels."[5] This sentiment was also poetically expressed by proponents of the Ship Canal, who argued that its installation would "carry out nature's outline but uncompleted purpose."[6] Significantly, no mention is made of civic improvements or a desire to enhance Seattle for its inhabitants.

One voice for a human, civic experience of Seattle emerged in the person of John C. Olmsted, landscape architect, who first arrived here in May 1903. Often overshadowed by the legacy of his stepfather and uncle, Frederick Law Olmsted, John C. Olmsted was nonetheless instrumental in creating, with his stepbrother, what would become a nationally recognized and enduring brand of park and green-space planning. Though he left a profound and positive stamp on the city, Olmsted's experience in Seattle could best be described as frustrated, and it illustrates just how entrenched the utilitarian approach to city building had become.

Olmsted and Thomson famously—and allegorically—butted heads: the artist versus the engineer, the refined and delicate easterner versus the rough-and-ready western emigrant. But Matthew Klingle, in his seminal environmental history, "Emerald City," points out that despite these superficial differences, Olmsted and Thomson shared a belief in rationalizing—or organizing and thereby "improving"—nature to serve human needs.[7] Olmsted encountered roadblocks when he argued for this rationalization on purely civic or moral grounds. He met success, however, when his interventions could be carried on the shoulders of infrastructural projects, including roadways and sewer networks. The classic example is the Olmsted boulevard system, originally intended to link all corners of the city and its constellation of parks by tree-lined scenic boulevards.

Olmsted proposed beginning the circuit in the southeast section of the city at present-day

ABOVE: Interlaken Boulevard, seen here in 1910, was part of the 1903 Olmsted boulevard plan. Seattle Municipal Archives, 29370.

INSET: The donation of Schmitz Park to the city, beginning in 1908, coincided with an increasing awareness of the importance of integrated parkland. This 1910 photo illustrates the park's growing popularity among West Seattle residents. Seattle Municipal Archives, 30259.

Seward Park and continuing northwest to present-day Discovery Park. The 20-mile parkway would follow the western shore of Lake Washington, traverse the Washington Park Arboretum (also designed by the Olmsted Brothers firm), cross the Montlake Cut, thence to Ravenna Park, continue around the north end of Green Lake, then finally wind south again and west toward Magnolia. The plan also included a boulevard around the crown of Queen Anne Hill. The citywide loop would be completed with a drive along Alki in West Seattle, as well as with a parkway through the Duwamish River Valley (which was never built).

Work and Play: Layering Infrastructure and Recreation

The 1903 boulevard and parks plan emerged in an atmosphere that questioned whether Seattle needed to plan for scenic beauty within the city itself. The predominant viewpoint was that it would be superfluous, with so much naturally scenic beauty close at hand (again reflecting the city's deep-seated reluctance to accept urbanism). However this outlook had begun to change, and interest in transforming Seattle into a "park city"—primarily to attract investment—was on the rise.[8]

Ultimately the advent of the automobile (and its attendant infrastructure) was a primary motivating factor. Olmsted accepted the car as a necessary evil and embraced the design challenge of crafting moving scenic portraits that honored the existing topography, much to the annoyance of Thomson, whose philosophy of roadway design demanded the most direct route with a minimal change in grade.[9]

Yet in advocating for his boulevard system, Olmsted capitalized heavily on the aftermath of Thomson-style engineering: Landowners along a newly lowered Lake Washington could be convinced to support a new parkway in the face of losing what used to be their shoreline to other types of development. Olmsted also appealed to a deeply ingrained Seattle interest in making money, arguing for the beneficial impact of parklands and boulevards on adjacent real estate values.

Indeed, the most successful civic projects from this era occurred when the objectives of the engineer, and those of the landscape architect, aligned: Green Lake is a perfect illustration.[10] Here Thomson's desire to install a

ABOVE: Green Lake as it appeared in 1900, before lowering. Seattle Municipal Archives, 29248.

INSET: The 1911 lowering of Green Lake afforded additional space for recreation, as seen in this 1936 photo. Seattle Municipal Archives, 10562.

sewer extension meshed quite seamlessly with Olmsted's interest in circling the lake with beaches and cycling paths. The real estate needed for both projects was created in 1911, when the lake was lowered by seven feet. Although the lowering caused significant ecological damage—including the loss of the lake's historical outflow into Ravenna Creek, essentially resulting in a stagnant body of water—Green Lake is still one Seattle's most successful urban spaces.

In particular, Green Lake's layering of recreational and infrastructural uses—its identity as a civic amenity that responds to its site while fulfilling utilitarian demands—begins to suggest an indigenous approach to landscape design in this city that would not appear again for many decades. ~

This article was adapted from a lecture delivered to the Washington Chapter of the Association of Professional Landscape Designers, June 1, 2015. Part 2 will appear in our summer 2016 issue and look at the contributions of mid-20th-century Northwest Modernism to the design of Seattle's landscape.

Betsy Anderson is a Seattle-based landscape architect for the National Park Service. She is also a member of the "Bulletin" Editorial Board.

Notes:

[1] Jonathan Raban, "Deference to nature keeps Seattle from becoming world-class city," "The Seattle Times," April 4, 2004.

[2] "Urbanism" here refers both to the increasing population of a city (its urbanization) and the cultural and social developments (including urban design) that accompany this shift.

[3] For a detailed and insightful account of Seattle's development, see Matthew Klingle's Emerald City (New Haven: Yale University Press, 2007). Also, "A Guide to Architecture in Washington State," by Sally Woodbridge and Roger Montgomery, provides a comprehensive overview and includes an essay on landscape design by David C. Streatfield (Seattle: University of Washington Press, 1980).

[4] Klingle, "Emerald City," 97.

[5] Quoted in Klingle, "Emerald City," 44.

[6] Erastus Brainerd, Lake Union and Lake Washington Waterway (Seattle, 1902), quoted in Klingle, "Emerald City," 67.

[7] Klingle, "Emerald City," 120, 132.

[8] Ibid., 123–125. [9] Ibid., 133. [10] Ibid., 132.

Continuity *and* Change—*The* Seattle Japanese Garden Comes Home

By Paige Miller

This spring marks a major milestone for the Arboretum and its crown jewel, the Seattle Japanese Garden. At its first regular business meeting of 2016, the Seattle City Council unanimously approved legislation returning the support role for the Seattle Japanese Garden to the Arboretum Foundation, and the agreement implementing that legislation was signed a few days later. Why was this change made, and what does it mean for the future of our Japanese Garden?

Since the garden was founded in the late 1950s, it has been managed by a government organization and been supported by one or more nonprofits. At first, the manager was the University of Washington, and our Foundation was the support organization. In 1981, Seattle Parks and Recreation stepped into the University's shoes and took on the management responsibilities, while a series of additional nonprofit groups, including our own Unit 86 (who are the garden's volunteer guides), shared the support role.

In 2014, Seattle Parks undertook a formal review of the Japanese Garden's management structure and determined that it was in the long-term interest of the Garden to improve this structure. The study showed that Parks' own management of the Garden was fragmented within the department, and that the Garden's support functions were divided—with no group having the capacity or expertise to provide the kind of strong support the Garden needed. Since then, the management of the Garden has been unified within Parks, and its Superintendent, Jesús Aguirre, asked the Foundation to consolidate the support functions under our organization. So, with this new agreement, the

ABOVE: Azaleas blooming in the Japanese Garden in early May.

support roles for the Japanese Garden will once again be unified under the Foundation, as they were at the beginning.

The Foundation has assumed management of fundraising, events, volunteer recruitment, membership and marketing for the Japanese Garden, and is charged with strengthening those functions. Seattle Parks and Recreation will continue managing the ticket booth and the maintenance and upkeep of the grounds and plant collection.

Our Long History with the Japanese Garden

The Arboretum Foundation connection to the Seattle Japanese Garden began shortly after our founding in 1935. The Foundation's efforts to create a Japanese garden in the Arboretum started in 1937. Funds were raised for a garden to be located on Foster Island, and a torii gate was built there, but the escalating tensions with Japan that culminated in World War II halted our efforts.

It was not until the mid-1950s, when the strong anti-Japanese feelings from the war had abated, that the effort to create the Japanese Garden resumed. The driving force to create the Garden was Mrs. Neil (Emily) Haig, who served on the Foundation board. At that time, the Foundation went to Prentice Bloedel (a friend of Donald Graham's) and got his commitment of a $1 million gift to create the Japanese Garden at its current site.

We also secured from the Tokyo Metropolitan Park Bureau its designers, Juki Iida and Kiyoshi Inoshita, two of the 20th century's master designers of Japanese gardens. Construction began in the fall of 1959 under the supervision of Mr. Iida and was finished the following spring. The Garden opened in June of 1960, and today it is recognized as one of the best examples of Japanese "stroll" gardens outside Japan. It is interesting to note that due to the destruction during the war, and the rapid redevelopment of the Tokyo region since that time, our Garden is the best example of the two designers' work still in existence—anywhere in the world.

Over the decades, the Foundation has continued to help raise money for renovations and capital projects, most notably when we raised the money to replace the teahouse after it was destroyed by an arson fire in 1973—and, in 2007, when we supported the campaign for the Entry Gatehouse project. And we have continued to be the primary source of volunteers for the Garden through our Unit 86. Unit 86 recruits and trains the Japanese Garden's tour guides and provides most of the volunteers for the cycle of cultural events held in the Garden every year.

Strengthening the Japanese Garden

So, what will be different going forward? The robust annual cycle of cultural events at the Japanese Garden will be managed by Arboretum Foundation staff with support from Parks' personnel. Rumi Tsuchihashi has joined our staff as the Japanese Garden Support Manager. Rumi grew up in both the United States and Japan and knows well how to navigate the intersection of our two cultures. As a former Microsoft employee, she is also incredibly savvy in the use

ABOVE: The Japanese Garden pond in spring.

of Internet tools to promote and market the Garden. She is joined half time by Jessa Gardner, who spent time studying and living in Japan and speaks Japanese. The two of them will work with our volunteers to promote attendance at the Garden's events, and to enhance the visitor experience.

The Foundation will also manage the fundraising for the Japanese Garden, as we do for the wider Arboretum. Fundraising was an area that the management study specifically identified as needing improvement, and it is a core expertise of our Foundation. We will create a membership program to replace the annual pass system and work with donors to secure funds to enhance the annual operations and maintenance of the Garden. We will also seek funds for capital projects and repairs, and set up an account to hold endowment funds specifically dedicated to supporting the Japanese Garden.

In addition, we will organize the recruitment and training of the Garden's volunteers. Our Unit 86 will continue to be the Garden's volunteer docents or tour guides, and many of its members will volunteer for other activities. And we will recruit people interested in supporting the Garden in other capacities: to staff events, to do marketing and outreach to increase the Garden's connection with its constituent communities, to research and preserve its culture and history, and to assist the trained staff in its maintenance. Maintaining a Japanese Garden takes special training and skill—and incredible patience. We have been very successful in creating a volunteer garden steward's program for the Arboretum over the past five years and will adapt that successful model to create a new stewards group dedicated to meet the care and maintenance requirements of the Japanese Garden.

All of this work is a lot for us to envision, design, plan and manage. To help our board and staff with these tasks, we are creating a new, simplified committee structure to replace the former Japanese Garden Advisory Council (JGAC) and the many committees that were involved with the Garden. The new Japanese Garden Committee will report to the Foundation Board and be composed of members from the board, the former JGAC, Unit 86, Seattle Parks' staff, and our staff.

Much of our work in this first year will be transitioning functions from the JGAC and designing new systems and infrastructure. For instance, we need to create something that does not exist—a comprehensive database with the names and contact information of those who support the Japanese Garden—before we can begin to strengthen the fundraising for the Garden. And, we need to take some time to reflect on the original vision for the Garden and where, 50 five years after its founding, we want to take it from here.

We have a lot to do, but it is my hope that five years from now, when we look back, we will have used our resources and capacity to strengthen the Japanese Garden financially, and to make it an even more popular destination and rich cultural resource for our community. ~

Paige Miller is the executive director of the Arboretum Foundation.

ABOVE: Guests enjoy a stroll in the garden during a cherry tree dedication event hosted by the Arboretum Foundation in May 2014.

Plant Answer Line

Q&A from the Miller Library's Plant Answer Line

Say What: Pronouncing Botanical Latin

By Rebecca Alexander

This regular column features Q&A selected and adapted from the Elisabeth C. Miller Library's Plant Answer Line program. If you'd like to ask a plant or gardening question of your own, please call (206) 897-5268 (UW Plant), send it via the library website (www.millerlibrary.org), or email directly to hortlib@uw.edu.

QUESTION: A good gardening friend and I were talking about how in the world to say *Agastache*, and could not reach a consensus. This is a perennial question we have about other plant names, as we struggle not to embarrass ourselves when talking to the horti-cognoscenti. Are there hard and fast rules of pronunciation for botanical Latin?

ANSWER: There are certainly many books on the subject, and I highly recommend William Stearn's "Botanical Latin" (4th ed., David & Charles, 1992). If you have ever been chastised for garbling a plant's scientific name (I certainly have!), I recommend quoting Stearns' gentle reminder: "Botanical Latin is essentially a written language, but the scientific names of plants often occur in speech. How they are pronounced really matters little provided they sound pleasant and are understood by all concerned." He says one common approach is to pronounce according to classical Latin, which does not include some of the sounds in botanical Latin. Classical Latin was itself somewhat fluid, incorporating the character of the languages of conquered cultures. Another approach is to adapt the botanical Latin to the native language of the speaker. (I was once taken to task for the way I said *Phyllostachys nigra*, and I replied that I speak botanical Latin with a Hebrew accent!)

About *Agastache*, the preferred pronunciation is "a-GAH-sta-kee," according to "Dictionary of Plant Names" by Allen Coombes (Timber Press, 1994). However, the "Fine Gardening" pronunciation guide says it's "ag-ah-STAK-ee." Emphasis on a different syllable entirely! I asked two colleagues here in the Miller Library, and each pronounced it differently from either of these pronunciations. (See the chart below for more examples of the lack of pronunciation consensus.)

Some pronunciations are just plain awkward. Are we going to swim against the current of "FYU-sha" and call the genus *Fuchsia*, "FUKS-ee-a"—because it is named for Leonhart Fuchs, a 16th century German physician and herbalist? This is the recommendation of the Coombes book, "Horticulture" magazine, and others. And what about *Weigela*, named for German botanist Christian Ehrenfried von Weigel? I most often hear people saying "why-JEEL-ee-a," which adds an unnecessary syllable; but it's a German "w," and should be pronounced like a "v," as in "VYE-guh-la." And then there are cases like *Daboecia*, which a

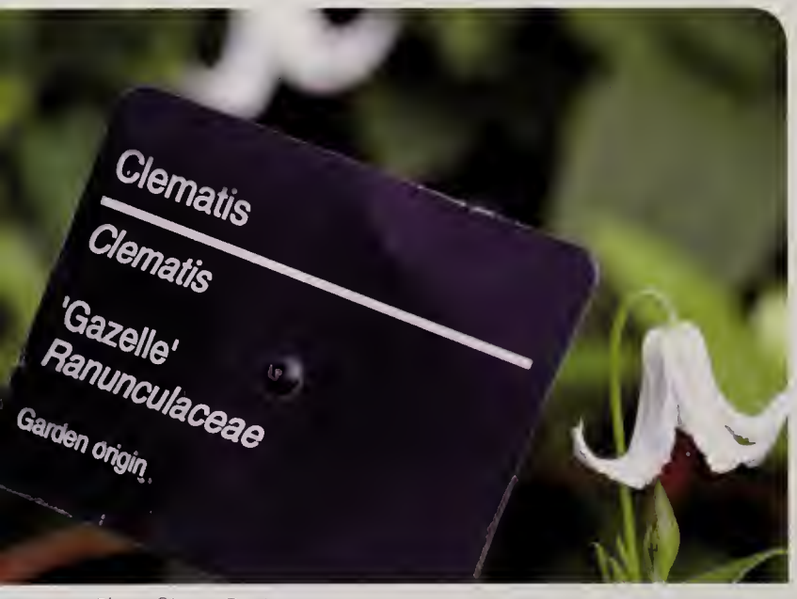


Photo ©Janet Davis

local purveyor of plants informed me was based on a misspelling of Dabeoc (the name of an Irish saint): I was just wondering whether to call it "da-bo-EE-sha," when I learned that perhaps we all ought to say "Da-bee-O-sha"!

You could expend a great deal of energy exploring the different approaches to vowel sounds and counting syllables to determine where the accent should go, but I suggest relaxing and speaking those plant names in a way that is intuitive and comfortable. It's more important to know the scientific names to which common names refer, and to know how those names are spelled. This is a fine way of avoiding confusion: Was that *Kerria* or *Carya* you were hoping to find at your local nursery? And don't rest on your laurels. Get to know them: Is that *Laurus* or *Umbellularia, Kalmia* or *Prunus laurocerasus*? Of course, just when you've finally sorted out what a plant is called and how to say it, taxonomists may turn your *Zauschneria* into *Epilobium*, your *Aster* to *Symphyotrichum*! ~

Rebecca Alexander is the Plant Answer Line librarian at the Miller Library, located in the UW Botanic Gardens' Center for Urban Horticulture (3501 NE 41st Street, Seattle). She is also a contributing editor to the "Bulletin."

Poet's Corner

A humorous poem by garden writer and photographer Janet Davis (©2000), who was one of the participants in the pronunciation survey.

The Botanical Latin Blues

I tried to wax botanical,
But they made a nasty fuss,
When I called my vine clem-AH-tis,
Instead of CLEM-a-tis.

I've been speaking well
Since I was five and riding on my trike,
But when it comes to flower names,
It seems my tongue's on strike.

If I say: "How tall my DAY-lia's grown,"
They'll gasp: "You mean your DAW-lia!"
I don't say African violet now,
Instead I say Saint-PAUL-ee-a.

In grandma's time, "bluebell" was fine,
Now it's a conversation-killer.
"Bluebell?" they'll say, "Oh, nay, nay, nay!
It's Hyacinthoides or Scilla."

Linguistically speaking, I'm just a dolt
But I'm learning on the job.
And soon—like Homer's Virgil,
I'll be a Latin snob.

Botanical Pronunciations from Around the Globe: An Informal Survey

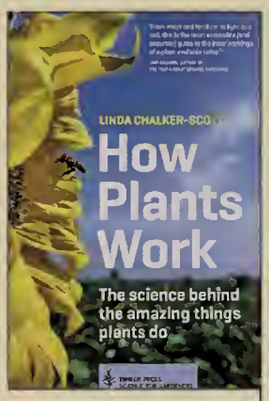
I gathered this information via in-person interviews, audio clips, and—in one instance—phonetic spelling via email. Thanks to the horticultural experts who participated!

Agastache	*Cyclamen coum*	*Kniphofia*	*Phyllostachys*	*Pittosporum*	First language, and other languages, of survey participants
a-ga-STACK-ee	SICK-lum-en KO-um	nip-HO-fee-uh	fill-oh-STACK-iss	pit-TUSS-por-um	British English, French and German
ag-uh-STASH-ee	SIGH-cluh-men KOOM	ni-FO-fee-uh	fye-lo-STACK-iss	pit-TOSS-spor-um (sometimes PIT-o-spor-um)	British English, German and classical Latin
A-gha-stash-ee	SICK-luh-men KOOM	nif-HO-fee-uh	FILL-o-stack-iss	PIT-o-SPOR-um	British English, French
uh-GASS-tuh-kay (sometimes AG-uh-stash)	SYKE-luh-men KOOM	ni-FO-fee-uh	FYE-lo-stack-iss	PIT-o-spor-um	Canadian English
uh-GASS-ta-kee	SYKE-la-men KO-um	kni-FO-fee- ya (sometimes knip-HOFF-ee-ya)	fill-o-STACK-iss	pit-o-SPOR-um	American English, Hebrew, French
é-GASS-tə-kə	sü-KLÉ -mən KOO-um	kneep-HO-fee-ya	fü-lo-STÉ-küs	pee-to-SPO-ghrəm	Danish, English, some French, German, Norwegian, Swedish, Latin
ah-gha-STAH-khee	CHEEK-lah-men KOOM	knee-FAW-fee-yah	fee-lo-STAH-khees	pee-TO-spor-oom	Greek, English

New Books *for* Pacific Northwest Gardeners

By Brian R. Thompson

How Your Garden Works



Linda Chalker-Scott, the urban horticulturist for Washington State University Extension and author of "How Plants Work," uses both her own experience as a gardener and her education and research as a scientist to look at gardening aesthetically, and at the molecular level. The result is a very user-friendly way to learn more about how your garden operates from the perspective of the plants (and the bugs and the fungi, etc.).

That's not to say this is easy reading. To get the most out of this book, you need to spend time learning some terminology and concepts not typically needed when shopping in your local garden center. This effort will be worthwhile, as the author is very keen to steer you away from using products that will waste your money or damage your plants. She does all of this with humor and good examples, which often come from her own garden in Seattle.

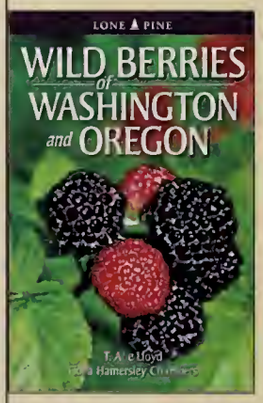
Her verbal illustrations are often quite vivid. "Imagine your head is an oxygen atom and your hands are hydrogen atoms, joined by your arms in between (the bonds). Now make a Y with your arms (perhaps performing a molecular version of The Village People's 'YMCA')." After you've stopped singing this ditty, you'll continue reading, equipped with a nifty mnemonic to remember the cohesive and adhesive properties of water.

Throughout the book, Chalker-Scott is enthusiastic about plants. In a world that seems to favor animals, plants have done quite well, managing "to use every body part and exploit animals as well as the forces of nature to ensure their spread into every environment." All this is an "amazing accomplishment by a life form that's literally rooted in place."

Picking Berries

There are several books in the Miller Library collection on the wild berries and similar fruit of the native plants of the Pacific Northwest. However, none of these are recent, so it is delightful to add "Wild Berries of Washington and Oregon" to the collection, especially as it is published by Lone Pine, which has a history of publishing excellent field guides—with nearly weatherproof covers—for exploring our region.

T. Abe Lloyd and Fiona Hamersley Chambers have created a practical guide to finding, foraging and savoring the bounty of our local berries. It is a beautiful book, too, with excellent close-up photographs. If these don't make your mouth water, the authors' favorite recipes—and they are both experienced foragers—surely will. Though this is not an ethnobotany book, both authors studied with noted ethnobotanist Nancy Turner at the University of Victoria, and their entries in this book include the historical, Native American uses of each fruit, along with information about the management practices used on the plants that produced them. The authors also include information about techniques native peoples learned from Europeans, such as this treatment of red-osier dogwood (*Cornus sericea*) berries: "[The berries] were also occasionally stored for winter use, either alone or mashed with sweeter fruits such as serviceberries, and in more modern times with sugar."

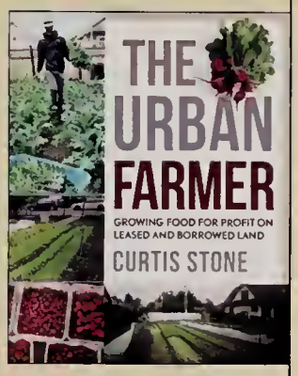


Berries are defined here in the popular sense, and so include drupes, pomes, and a few other fruits such as rose hips and juniper "berries." Escaped and invasive berry-producing plants—such as the several types of introduced blackberries

(*Rubus* species)—are given equal treatment, since you'll easily find these, and most are tasty. Poisonous berries are carefully described, as are toxic parts of plants bearing edible fruit.

Urban Agriculture for Profit

Curtis Stone, the author of "The Urban Farmer," sums up the purpose of his book with a most succinct subtitle: "Growing Food for Profit on Leased and Borrowed Land." This is a manual for a very specific but growing audience. While there are many books to provide inspiration for would-be urban farmers, I don't know of any other that is so detailed in the nuts and bolts of turning this activity into a part- or full-time livelihood. Gardening advice is mostly on crop rotation and timing, most profitable selections, and the preparation of the harvest for sale—all key points in running a business. Chapters cover market streams, labor, self-promotion and finance options. The author is clear that there's no point in doing this unless you eventually make a living at it. He also warns that you should start small, not overextend yourself, and be realistic about the demands on your time and finances. Stone lives in Kelowna, British Columbia, a city of 117,000, but he is familiar with the needs and challenges of farming in both larger, denser cities, and on what he calls peri-urban land: the larger, often one-to-two-acre lots where the suburbs make the transition into the rural countryside. He gives the pros and cons of having all your crops at one site (often not possible in an urban setting), or the more likely model of having multiple plots.



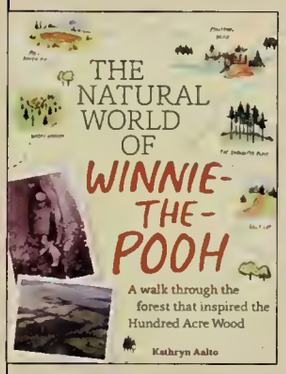
How do you find these plots? He has several suggestions and provides a 10-point checklist to consider for each potential site. Before Stone begins the list, he does bend a bit from his typical, matter-of-fact tone by reminding readers that they, as farmers, are valuable. "Approach all negotiations [with landowners] from a place of abundance. You are the one in demand, because you are scarce. Land is abundant!"

Books by Pacific Northwest Expatriates

I picked up "The Natural World of Winnie-The-Pooh," expecting it to be lightweight and quick to read, but instead I became enchanted and deeply engaged. The author, Kathryn Aalto, is a former Pacific Northwest resident (she taught at Western Washington University and Everett Community College) who now lives in England.

Almost any list of the best English books for children will include "Winnie-the-Pooh" (1926) and "The House at Pooh Corner" (1928) by A. A. Milne. Much of the inspiration for the places in these books comes from real places in the Ashdown Forest, southeast of London, and from the nearby farm where Milne and his family—including his son Christopher Robin—lived.

After setting the stage with a biography of Milne—and of the illustrator, E. H. Shepard—author Aalto gives a detailed review of the story elements as they relate to real places. Fortunately, these places have changed little in 90 years: "There are no overt signs pronouncing your arrival in Pooh Country. There are no bright lights or billboards, no £1 carnival rides, no inflatable Eeyores, Owls, or Roos rising and falling in dramatic flair."



The last third of the book is essentially a field guide to the Ashdown Forest, including its natural and cultural history. One thing you learn is that, despite the name, there are no ash trees and much of the land is not forested, but it is a place of considerable biodiversity despite much human intervention over many centuries.

For those interested in the gardens of Provence, or in gardening anywhere along the northern shore of the Mediterranean, the books of Louisa Jones may already be very familiar. She writes in both French and English from her base in southern France. What I learned recently is that she lived in Seattle for many years, teaching literature at the University of Washington.

The Miller Library has seven of this author's

books, mostly on gardens in France, including French vegetable and kitchen gardens. The most recent, "Mediterranean Landscape Design," expands her scope into neighboring countries and focuses on the human influence on the landscape, including many examples that may seem natural, but instead are the results of centuries of human activities with the land.

I found the chapter on clipped greenery particularly enlightening, as I've never fully appreciated the formal gardens I've seen in Mediterranean countries. Jones explains that in this region, the many native, broadleaf evergreens "... are already mounded by wind, drought, sheep, fire and frost." Farmers prune these plants further for windbreaks. "When architects and sculptors then organize them into shapes and masses, topiary and parterres, they are not choosing artifice over nature, the tame versus the wild, but merely going one step further than the farmers into human intervention."

Throughout the book there are many other examples of gardening with nature rather than trying to subdue it. This approach tends to deemphasize flowers, which are often fleeting in this climate, and makes "... no distinction between ornamental and productive gardening." The author emphasizes this point as she thinks that "... Northern European cultures have effectively separated the two."

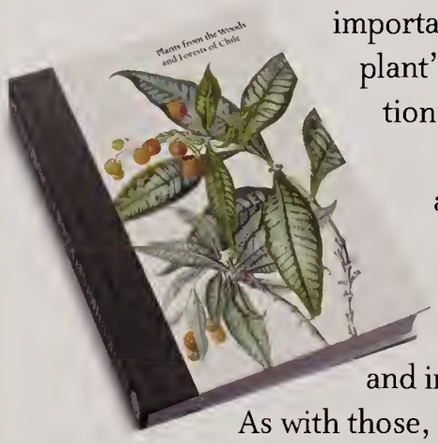
Chile

Central Chile is represented by one of the five forests in the Arboretum's Pacific Connections Garden. As garden-related books published in Chile are rare, I decided to include in this review a book (in both English and Spanish) by and about a Chilean landscape architect, Teresa Moller. In this beautifully photographed and oversized (therefore non-lending) book, I was surprised to find much that reminds me of the Mediterranean designs found in the book by Louisa Jones.

"Unveiling the Landscape" extends beyond the country's central, Mediterranean climate zone to the very stark and extremely dry Atacama Desert in northern Chile, and to Moller's own forest home in the Lakes District of south-central Chile. The original site conditions of the projects range from nearly pristine, rocky coasts to areas long used for agriculture. In all of these, Moller's designs show respect

Chilean Flora

As noted in my discussion of "Unveiling the Landscape," books about Chilean gardens and plants are rare, especially in English. So it is particularly exciting to have acquired yet another new book for the Miller Library, this one about the country's native flora. "Plants from the Woods and Forests of Chile" was published by the Royal Botanic Garden Edinburgh and includes 81 exquisite plates of Chilean plants—each with engaging, full-page write-ups that include the importance of the plant (both to native peoples and in today's culture), the plant's ecological niche and conservation status, and general propagation and cultivation advice.



All of the selections are also quite beautiful, and the botanical artistry is of the finest quality. Many of the plants are familiar—including Arboretum plants, such as monkey puzzle tree (*Araucaria araucana*) and Chilean firebush (*Embothrium coccineum*). This publication is printed very much in the quality, and in the style and large size, of the great 18th and 19th century floras. As with those, we keep it in the rare book room of the Miller Library, where it is available for viewing by appointment.

for the existing environment, whether natural or human-made. Often it takes a careful study of the photographs to discern her work from the original landscape.

I found the most intriguing project to be at Punta Pite, where a pathway begins at the Pacific Ocean, climbs up through rocky cliffs and rough woodlands, and eventually arrives at a park of old cypress trees. Dutch landscape architect Michael Van Gessel described it in this way, "It is obvious that Teresa did not look for variety but simply discovered and displayed the existing variety in the landscape. This she achieved in both a most restrained and at times dramatic way. Landscape scenography at its highest level. The coastal pathway Punta Pite is sheer poetry in stone." ~

Brian R. Thompson is the manager and curator of the Elisabeth C. Miller Library of the University of Washington Botanic Gardens. He is also a member of the "Bulletin" Editorial Board.

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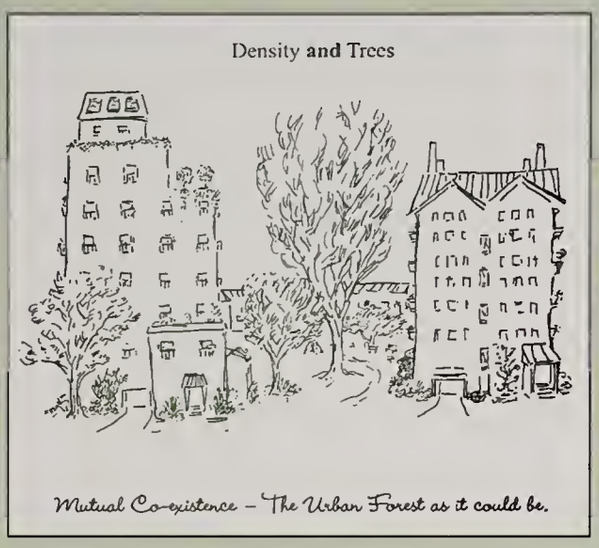

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